

# Hugs Catalogue

*For eleven players*

**Pilar Miralles**

Spring 2021

*Composed for Zagros ensemble*

# HUGS CATALOGUE

## Instrumentation:

Flute

Oboe / English horn

Bass clarinet in B flat

Bassoon

Percussion (one player): bass drum, two tom-toms, wooden box

Note for percussion: the wooden box should be a closed and solid medium-size box made out of wood or chipboard, producing a relatively low and deep sound. It is possible to use a percussion instrument such as a low log drum or slit drum. The mallet for this instrument should be chosen in a way that it produces the lowest and most round sound.

Piano: it should be treated almost as a soloist. The lid should be fully open.

Violin I

Violin II

Viola

Violoncello

Double bass

**Total roughly duration: 11' 20''**

## Performance indications

————→ Gradual change (for example, *from ord. to sul tasto*)

Ord. Ordinario / normale

~~~~~ Dotted slurs are used for discontinuous sounds, such as percussion rolls



Cluster chord with the palm of the hand

l.h. Left hand

l.v. Laissez vibrer / let it vibrate



Pizzicato Bartók



Harsh slap tongue (bass clarinet)



Bow overpressure (violoncello)



short pause (1'' – 2'')



medium pause (2'' – 3'')



grand pause (3'' – 4'')

*In memoriam Galina Ustvolskaya...*

## **THE WOODEN BOX**

The inspiration for using the wooden box as part of the percussion setup of *Hugs Catalogue* came across while listening to one of my foremost references, the Soviet composer Galina Ustvolskaya (1919-2006), who used a similar instrument in her *Composition no. 2, "Dies Irae"*.

Ustvolskaya mainly focused on the development of her individual and unique spiritual insight, which is the conceptual point of departure of this piece. Therefore, the entrances of the wooden box throughout the work have to be faced up in a special mood and with a certain attitude. The wooden box separates the sections of the piece in a ritualistic manner and brings about a heavy and intense tension and atmosphere, governed by silence and sobriety, and maintained by the behavior of the performers.

# Hugs Catalogue

For eleven players

Pilar Miralles (2021)

## HUG #1

Tranquillo ♩ = 66

Flute  
p tenuto  
English horn  
mp

Oboe / English horn  
pp tenuto  
p

Bass clarinet in B $\flat$   
pp tenuto  
p

Bassoon  
pp tenuto  
p

Percussion (bass drum, two tom-toms, wooden box)

Piano  
p  
Ped. (Do not release the pedal until the sign)

## HUG #1

Tranquillo ♩ = 66

Violin I  
non. vib. sul tasto  
pppp legato  
ppp

Violin II  
non. vib. sul tasto  
pppp legato  
ppp

Viola  
non. vib. sul tasto  
pppp legato  
ppp

Violoncello  
non. vib. sul tasto  
pppp legato  
ppp

Double bass  
pppp legato  
ppp



12 **A**

Fl. *mf legato*

En. Hn. *p* — *mf legato*

B. Cl. *mf legato*

Bn. *p* — *mf legato*

Perc. (l.v. sempre) *f marcato sempre*

Pno. (l.h.) *f marcato sempre*  
Cluster chord with the palm of the hand  
*f*

Ped. (Do not release the pedal until the sign)

**A**

Vn. I *mf marcato*

Vn. II *mf marcato*

Va. *mf marcato*

Vc. pizz. Bartók arco non. vib. *f* *mp marcato* — *f* simile arco *mp* — *f* *f sempre*

Cb. pizz. Bartók arco non. vib. *f* *mp marcato* — *f* simile arco *mp* — *f* *f sempre*



18

Fl.

En. Hn.

B. Cl.

Bn.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f*

*f*

*f*

simile

*f*

*f* sempre

*mp* *f*

*f* sempre

*f* sempre

*mp* *f*

*f* sempre



This musical score page contains measures 27 through 30 of a section from "The Firebird Suite". The music is written for a large orchestra and includes parts for Flute (Fl.), English Horn (En. Hn.), Bass Clarinet (B. Cl.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The time signature is 6/4. The key signature has one flat (B-flat major or D minor). The score features various dynamic markings such as *mf*, *f*, *mp*, and *ff*. The percussion part includes rhythmic patterns with accents. The string sections play complex rhythmic figures, often with slurs and accents. The woodwinds have melodic lines with some sustained notes. The piano part features chords and arpeggiated textures. The overall texture is dense and orchestral.

poco rit. . . . . **B** A tempo

24

Fl. *ff* *sfz mp f*

En. Hn. *ff* *sfz mp f*

B. Cl. *ff* *sfz mp f*

Bn. *ff* *sfz mp f*

Perc. (l.v. sempre) *ff* *ff* *ff*

Pno. *ff molto marcato* *With Ped.* *sfz* *f* *f* *f*

Vn. I *f* *sfz* *mp* *f* *sfz*

Vn. II *f* *sfz* *mp* *f* *sfz*

Va. *f* *sfz* *mp* *f* *sfz*

Vc. *ff* *sfz* *mp* *f* *sfz*

Cb. *ff* *sfz* *mp* *f* *sfz*

*arco ord. non. vib.* *molto marcato*

*8<sup>va</sup>* *sfz*

*8<sup>va</sup>* *sfz*

28

Fl.

En. Hn.

B. Cl.

Bn.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

*sfz* *mp* *f* *sfz* *mp* *ff* *sfz*

*sfz* *mp* *f* *sfz* *mp* *ff* *sfz*

*sfz* *mp* *f* *sfz* *mp* *ff* *sfz*

*sfz* *mp* *f* *sfz* *mp* *ff* *sfz*

*ff* *ff* *ff* *ff*

*f* *f* *f*

*8vb.* *sfz* *sfz* *sfz*

*mp* *f* *sfz* *mp* *ff* *sfz* *mp* *ff*

*mp* *f* *sfz* *mp* *ff* *sfz* *mp* *ff*

*mp* *f* *sfz* *mp* *ff* *sfz* *mp* *ff*

*mp* *f* *sfz* *mp* *ff* *sfz* *mp* *ff*

*mp* *f* *sfz* *mp* *ff* *sfz* *mp* *ff*

32

Fl.

mp < f sfz mp f sfz mp < ff

En. Hn.

mp < f sfz mp f sfz mp < ff

B. Cl.

mp < f sfz mp f sfz mp < ff

Bn.

mp < f sfz mp f sfz mp < ff

Perc.

ff ff ff

Pno.

*p* legato espress.

*f* *ff* With Ped.

Vn. I

sfz mp f sfz mp ff *p* legato

Vn. II

sfz mp f sfz mp ff *p* legato

Va.

sfz mp f sfz mp ff non. vib. pp

Vc.

sfz mp f sfz mp ff non. vib. pp

Cb.

sfz mp f sfz mp ff

C

37

Fl. *p tenuto* *mp* *mf* *p* *pp*

En. Hn. *p tenuto* *mp* *mf* *p* *pp*

B. Cl. *ppp* *p legato*

Bn. *ppp* *p legato*

Pno. *mp* *mf* *f* *p* *mp*

Vn. I *mp* *mf* *p* *pp* *p legato* *ord.*

Vn. II *mp* *mf* *p* *pp* *p legato* *ord.*

Va. *mp* *mf* *mp* *p* *ppp* *ord. con vib.* *sul tasto*

Vc. *mp* *mf* *mp* *p* *ppp* *ord. con vib.* *sul tasto*

Cb. *p* *mf* *mp* *ppp*

*sul tasto*

*ord.*

*p legato*

*ord.*

*p legato*

*ord. con vib.*

*sul tasto*

*ord. con vib.*

*sul tasto*

*molto rit.*

42

Fl. *p legato* *mp* *mf* *f*

En. Hn. *p legato* *mp* *mf* *f*

B. Cl. *mp* *mf espress.*

Bn. *mp* *mf espress.*

Pno. *mf* *f marcato* *ff*

*molto rit.*

Vn. I *mp* *mf espress.* *f*

Vn. II *mp* *mf espress.* *f*

Va. *molto sul tasto non. vib.* *ppp* *mf*

Vc. *molto sul tasto (sul G)* *ppp* *mf* *f* *ord.*

Cb. *molto sul tasto non. vib.* *pppp* *mp* *mf* *ord. (non. vib.)*

Detailed description of the musical score: The score is for measures 42 to 45. It features a woodwind section (Flute, English Horn, Bass Clarinet, Bassoon), a piano, and a string section (Violins I and II, Viola, Violoncello, and Double Bass). The woodwinds and strings play melodic lines with various dynamics and articulations. The piano provides harmonic support with chords and arpeggios. The tempo is marked 'molto rit.' (very slow). The score includes performance instructions such as 'legato', 'marcato', 'molto sul tasto non. vib.', and 'ord.' (order). The dynamics range from ppp (pianississimo) to ff (fortissimo).

46

**D** **G. P.** **G. P.**

Fl. *ff* *fff*

En. Hn. *ff* *fff* Change to oboe

B. Cl. *f* *ff*

Bn. *f* *ff*

Perc. *f* *fff* *mf* Wooden box (wooden mallet / hammer) (l.v.)

Pno. *fff* *sfz* 8<sup>vb</sup>

**D** **G. P.** **G. P.**

Vn. I non. vib. *ff* *fff*

Vn. II non. vib. *ff* *fff*

Va. *f* *ff* → ord. (non. vib.)

Vc. *ff*

Cb. *f*

## HUG #2

Grave ♩ = 40

53 Perc. **E G. P.** Wooden box (l.v.) *mf*

Pno. *pp dolce e legato* *ppp* *With Ped.* *8<sup>vb</sup>*

Vc. *ord. slight vib. sul tasto* *ppp espress.* *p* *mp* *ppp dolce* **E G. P.**

Cb. *ord. slight vib. sul tasto* *pppp* *ppp* *p* *ppp*



## HUG #3

G. P. Allegretto ♩ = 92

61 Pno. *pp* *mp* *pp*

*p leggiero* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *mp* *p*



66 poco accel.

Fl. *mp* *p* *mp* *mf*

Bn. *p legato* *mp* *mp* *p* *mp* *mf*

Pno. *mp* *pp* *mp* *pp* *8<sup>va</sup>* *mp leggiero* *8<sup>va</sup>* *mp simile* *p* *mf*



69 Più mosso ♩ = 104

Fl. *mp* *p* *p* *mp* *mp*

Bn. *mp* *p* *p* *mp* *mp*

Pno. *mp* *pp* *p sempre* *8<sup>va</sup>* *mp* *mp*

72

Fl.

*p* *p* *mf* *mp* *mf* *sub* *p*

B. Cl.

*tr* *tr* *mp* *leggiere*

Bn.

*p* *mp* *mf* *mf* *p*

Pno.

*f* *p* *mp*

8<sup>va</sup>-----

**F**

75

Fl.

*mf* *marcato*

B. Cl.

*tr* *tr* *mf* *mp* *subito* *mf* *marcato*

Pno.

*mf* *mp* *sub* *mf* *leggiere*

78

Fl. *f* *ff*

En. Hn. *f* *ff*

B. Cl. *f* *ff*

Bn. *ff* *fff*

Pno. *f* *leggero e marcato* *ff*

Vn. I *pizz.* *f* *leggero* *ff*

Vn. II *pizz.* *f* *leggero* *ff*

Va. *ord. con vib.* *ff* *fff*

Vc. *pizz.* *f* *leggero* *ff*

Cb. *pizz.* *f* *leggero* *ff*

Detailed description: This page of a musical score covers measures 78, 79, and 80. The woodwind section (Flute, English Horn, Bass Clarinet, Bassoon) and the piano part begin in measure 78 with a forte (*f*) dynamic. In measure 79, the woodwinds and piano continue with *f*, while the Bassoon and Violins I & II enter with a pizzicato (*pizz.*) pattern at *f* *leggero*. In measure 80, the woodwinds and piano reach fortissimo (*ff*), the Bassoon reaches fortississimo (*fff*), and the Violins I & II also reach *ff*. The Viola and Cello/Double Bass parts enter in measure 79 with a pizzicato pattern at *f* *leggero* and reach *ff* in measure 80. The Viola part includes a vibrato marking (*ord. con vib.*) in measure 80.

81

Fl. *mf subito* *f* marcato *ff*

Ob. *mf subito* *f* marcato *ff*

B. Cl. *mf subito* *f* marcato *ff*

Bn. *ff* *ff* *ff*

Pno. *mf sub* *f*

Vn. I *mf sub* *f* *mf marcato* *f* arco ord. con vib.

Vn. II *mf sub* *f* *mf marcato* *f* arco ord. con vib.

Va. *ff* *ff* *ff*

Vc. *mf sub* *f* *ff*

Cb. *mf sub* *f* *ff*

Detailed description: This page of a musical score covers measures 81, 82, and 83. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) all play a rhythmic pattern of eighth notes. The woodwinds and strings start at a mezzo-forte (mf) dynamic with a 'subito' (sudden) marking, then increase to forte (f) and finally fortissimo (ff) by measure 83. The woodwinds are also marked 'marcato' (marked) in measure 82. The piano part (Pno.) plays a similar rhythmic pattern, starting at mf and increasing to f. The Violin I and II parts have a different rhythmic pattern, starting at mf and increasing to f, with a 'marcato' marking in measure 82. The Viola, Violoncello, and Contrabass parts follow the woodwind and string pattern, increasing from mf to ff. The score includes various musical notations such as trills, slurs, and dynamic markings.

84

**G**

Fl.

Ob.

B. Cl.

Bn.

*fff*

*mf*

*mf*

*mf*

*mf*

Perc.

Bass drum  
Use the tom mallets  
(hard mallets)

*mf*

*mf*

Pno.

*ff* *mp subito* *ff* *mp subito* *p leggero*

(pizz.)

**G**

Vn. I

*ff* *ff* *mf* *pp*

(pizz.)

Vn. II

*ff* *ff* *mf* *pp*

Va.

*fff* *ff* *mf* *pp*

Vc.

*ff* *ff* *mf* *pp*

Cb.

*ff* *ff* *mf* *pp*

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco (ord. con vib.)

pizz.

arco (ord. con vib.)

# HUG #4

19

poco accel. . . . .

Agitato  $\text{♩} = 120$

88

Fl. *p* *mf* *ff* *ff* marcato sempre

Ob. *p* *mf* *ff* *ff* marcato sempre

B. Cl. *p* *mf* *ff* *ff* slap tongue ord. *sfz* *ff*

Bn. *p* *mf* *ff* *ff* *ff*

Perc. *ppp* *f* *ff* *ff* marcato sempre Two tom-toms

Pno. *mp* leggiero *mf* *ff* marcato sempre *sfz*

poco accel. . . . .

# HUG #4

Agitato  $\text{♩} = 120$

Vn. I *mp* *f* *p* *f* pizz. arco pizz. Bartók *sfz*

Vn. II *mp* *f* *p* *f* pizz. arco pizz. Bartók *sfz*

Va. *mp* *f* *p* *f* pizz. arco pizz. Bartók *sfz*

Vc. *mp* *f* *p* *f* pizz. arco pizz. Bartók *sfz*

Cb. *mp* *f* *p* *f* pizz. arco pizz. Bartók *sfz*



96

Fl.

Ob.

B. Cl.

Bn.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

*mf*

*mp*

*f*

*sfz*

*ff*

*mf*

*mp*

*f*

*sfz*

*ff*

*mf*

*mp*

*f*

*sfz*

*ff*

*mf*

*mp*

*f*

arco non vib.

con vib.

*ppp*

*f*

arco non vib.

con vib.

*ppp*

*f*

arco non vib.

con vib.

*ppp*

*f*

arco non vib.

con vib.

*ppp*

*f*

arco non vib.

con vib.

*ppp*

*f*





104

Fl. *f* *ff* *mp subito* **H**

Ob. *f* *ff* *mp subito*

B. Cl. *f* *sfz* *ff* *sfz*

Bn. *f* *sfz* *ff* *sfz*

Perc. *f* *ff*

Pno. *f* *ff* *sfz* *8va* *sfz* *p subito*

Vn. I con vib. *f* *sfz* *sfz* **H**

Vn. II con vib. *f* *sfz* *sfz*

Va. con vib. *f* *sfz* *sfz* arco rough *mp subito e leggero*

Vc. con vib. *f* *sfz* *sfz* arco rough *mp subito e leggero*

Cb. con vib. *f* *sfz* *sfz*

107

Fl. *mf marcato*

Ob. *mf marcato*

B. Cl. *f express e legato*

Bn. *f express e legato*

Pno. *ff sempre marcato mp marcato*

Vn. I *arco sfz sfz simile*

Vn. II *arco sfz sfz simile*

Va. *mf marcato*

Vc. *mf marcato*

Cb. *arco f express e legato*

717

Fl. *f*

Ob. *f*

B. Cl. *ff* *mf* *ff* *fff*

Bn. *ff* *mf* *ff* *fff*

Perc. Bass drum *ppp* *mp*

Pno. (8) *mf*

Vn. I

Vn. II

Va. *f*

Vc. *f*

Cb. *ff* *mf* *ff* *fff*

175

Fl. *ff* *ff* *fff* *sfz sempre*

Ob. *ff* *ff* *fff* *sfz sempre*

B. Cl. *mp* *ff* *fff* *sfz sempre*

Bn. *mp* *ff* *fff* *sfz sempre*

Perc. *f* Two tom-toms *f*

Pno. *f* *ff* *fff* *f* *express e legato*

Vn. I *col legno* *ff* *sfz* *arco ord.* *sfz sempre*

Vn. II *col legno* *ff* *sfz* *arco ord.* *sfz sempre*

Va. *col legno* *ff "ff"* *sfz* *arco ord.* *sfz sempre*

Vc. *col legno* *ff "ff"* *sfz* *arco ord.* *sfz sempre*

Cb. *col legno* *mp* *ff* *sfz* *arco ord.* *sfz sempre*

119

Fl.

Ob.

B. Cl.

Bn.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

*ff*

*f*

8va-----

123 (8)-----7

Fl. *ff* *fff* *sfz sempre*

Ob. *ff* *fff* *sfz sempre*

B. Cl. *ff* *fff* *sfz sempre*

Bn. *ff* *fff* *sfz sempre*

Perc. *ff* *f*

Pno. *ff* *f*

Vn. I *col legno* *ff* *sfz* *arco ord.* *sfz* *ff marcato*

Vn. II *col legno* *ff* *sfz* *arco ord.* *sfz* *ff marcato*

Va. *col legno* *ff* *sfz* *arco ord.* *sfz* *ff marcato*

Vc. *col legno* *ff* *sfz* *arco ord.* *sfz* *ff marcato*

Cb. *col legno* *ff* *sfz* *arco ord.* *sfz* *ff marcato*

126

Fl.

Ob.

B. Cl.

Bn.

Perc.

Pno.

*ff*

Vn. I

*simile*

Vn. II

*simile*

Va.

*simile*

Vc.

*simile*

Cb.

*simile*





131

Fl. *f* *ff* *ff*

Ob. *f* *ff* *ff*

B. Cl. *f* *ff* *ff*

Bn. *f* *ff* *ff*

Perc. *f* *ff*

Pno. *f* *ff*

Vn. I arco non vib. *pp* *mp* *f* *ff* con vib.

Vn. II arco non vib. *pp* *mp* *f* *ff* con vib.

Va. *mp* *f* *ff* con vib.

Vc. arco non vib. *pp* *mp* *f* *ff* con vib.

Cb. arco non vib. *pp* *mp* *f* *ff* con vib.

134

Fl. *ff* *mf* *f*

Ob. *ff* *ff* *mf* *f*

B. Cl. *ff* *sfz* *ff* *ff* *sfz* *mf*

Bn. *ff* *ff* *mf*

Perc. *ff* sempre molto marcato

Pno. *ff* sempre *ff* *mf* *f*  
*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *8va...*

Vn. I *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *pp* *ord. arco non vib.*

Vn. II *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *pp* *ord. arco non vib.*

Va. *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *pp* *ord. arco non vib.*

Vc. *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *pp* *ord. arco non vib.*

Cb. *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *pp* *ord. arco non vib.*

## HUG #5

Meno mosso ♩ = 100

138 *molto rit.*

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

B. Cl. *ff* *sfz* *ff* *sfz* *f* *ff*

Bn. *ff* *ff* *f* *ff*

Perc.

Pno. *ff* *f* *ff* *p subito*

*sfz* *sfz* *mp subito*

8<sup>va</sup> 8<sup>va</sup>

## HUG #5

Meno mosso ♩ = 100

*con vib.* *molto rit.* *arco*

Vn. I *f* *sfz* *sfz* *f* *ff*

Vn. II *f* *sfz* *sfz* *f* *ff*

Va. *f* *sfz* *sfz* *f* *ff*

Vc. *f* *sfz* *sfz* *f* *ff*

Cb. *f* *sfz* *sfz* *f* *ff*

*con vib.* *arco*

Fl. <sup>141</sup> *mp* *leggero* *mf* *rit.*

Pno.

Vn. I *p* *leggero* *mp* *rit.*

*poco sul pont.*

*tr* *tr* *tr* *tr*

**K** ♩ = 92

English horn *mp* *leggero* *mf* *rit.*

B. Cl. *mf* *p* *tr*

Bn. *pp*

Pno.

**K** ♩ = 92 *poco sul pont.*

Va. *p* *leggero* *mp* *rit.*

Vc. *pp subito* *p* *pizz. ord.*

*tr* *tr* *tr* *tr*

*8va*

147  $\text{♩} = 84$  rit. . . . .

B. Cl. *pp* *ppp*

Bn. *ppp*

Pno. *pp* *pp* *pp*

8<sup>vb</sup>

$\text{♩} = 84$  rit. . . . . ord. pizz.

Vn. I *p*

Vn. II *p* ord. pizz.

Va. *p* ord. pizz.

Vc. *p* ord. (pizz.)

Cb. *p* ord. pizz.

## HUG #6

Grave ♩ = 40

G. P. L

(English horn)

En. hn. 151

B. Cl.

Bn.

Perc. Wooden box (l.v. sempre) *mf*

Pno. *ppp*

*pppp* *molto dolce*

*pppp* *molto dolce*

*pppp* *molto dolce*

## HUG #6

Grave ♩ = 40

G. P. L

Vn. I *p* *pp*

Vn. II *p* *pp*

Va. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

con sord. molto sul tasto arco non vibrato

*p* *pp* *molto dolce*

con sord. molto sul tasto arco non vibrato

*pp* *ppp* *molto dolce*

con sord. molto sul tasto arco non vibrato

*pp* *ppp* *molto dolce*

157

En. hn.

*pp* *pppp* *pppp* *pp* *pppp*

B. Cl.

*pp* *pppp* *pppp* *pp* *pppp*

Bn.

*pp* *pppp* *pppp* *pp* *pppp*

Perc.

Bass drum  
(soft mallet)

*pppp* *pp* *pppp* *pppp* *pp*

Vn. I

con sord.  
molto sul tasto  
arco non vibrato

*pp* *mp* *pp*  
molto dolce

Vn. II

*p* *pp*  
molto dolce

*mp* *p* *pp*

Va.

*p* *pp* *p* *pp* *mp* *p* *p*

Vc.

*pp* *ppp* *pp* *ppp* *p* *pp* *p*

Cb.

*pp* *ppp* *pp* *ppp* *p* *pp* *p*

con sord.  
molto sul tasto  
arco non vibrato (sul G)



161

En. hn.

B. Cl.

Bn.

Perc.

Wooden box (l.v.)

Vn. II

Va.

Vc.

Cb.

M G. P.

G. P.

*pppp*

*pp*

*pppp*

*pppp*

*pp*

*pppp*

*pppp*

*pp*

*pppp*

*mf*

*p*

*pp*

*p*

*ppp*

*p*

*pp*

*pp*

*ppp*

*pppp*

*pp*

*pp*

*pppp*

## HUG #7

Molto tranquillo ♩ = 58

167

Fl. *ppp legato* *pp* *ppp*

En. hn. *ppp legato* *pp* *ppp*

B. Cl. *ppp legato* *pp* *ppp*

Bn. *ppp legato* *pp* *ppp*

Pno. *p legato* *p*

*3* *8<sup>va</sup>*

*3* *8<sup>va</sup>*

*Ped.* (Do not release the pedal until the sign)

## HUG #7

Molto tranquillo ♩ = 58

ord. sul tasto senza sord.

Vn. I *ppp* *p* *mp*

(con sord.) ord. (sul G)

Vc. *pppp*

(con sord.) ord. non vibrato

Cb. *pppp*

170

Fl.

En. hn.

B. Cl.

Bn.

Pno.

Vn. I

Vc.

Cb.

*ppp*

*pp*

*ppp*

*pp*

*p legato*

*p*

*p*

*ppp*

*p*

*p*

*poco sul pont.*

**N**

**N**

8<sup>va</sup>

8<sup>vb</sup>

3

(8)

Detailed description: This page of a musical score covers measures 170, 171, and 172. The woodwind section (Flute, English Horn, Bass Clarinet, Bassoon) plays a melodic line starting in measure 171, marked *ppp* and *pp*. The piano part features a complex texture with arpeggiated figures in the right hand and a triplet in the left hand, marked *p legato*. The string section (Violins I, Violas, Cellos) provides a harmonic foundation with sustained notes and a rhythmic pattern in the Violins I, marked *ppp* and *p*. Percussion (Pno.) has a sustained low note in measure 170. A 'poco sul pont.' instruction is given for the Violins I in measure 171. The score includes dynamic markings, articulation, and performance instructions.

173

Fl. *ppp*

En. hn. *ppp*

B. Cl. *ppp*

Bn. *ppp*

Pno. *p*

3

8<sup>va</sup>

ord.  
sul tasto  
senza sord.

Va. *ppp* *p* *mp*

Vc. *pppp*

sul tasto  
non vibrato

Cb. *pppp*

sul tasto  
non vibrato

174

Pno.

Va.

Vc.

Cb.

(8) ----- \*

*pp*

*p*

*p*

poco sul pont.

*Freely*

175

Va.

*p*

rit. - - - - -  
ord.

176

Va.

*pp*

sul tasto

177

Va.

*ppp*

Vc.

sul tasto (senza sord.)

*ppp* espress.

Pick up the tempo from viola player

0 **Meno mosso**  
(Freely)

accel. - - - - -

178

Vc.

# Poco più mosso

ca. ♩ = 63

ord.

179 - Vc. *mp*

sul pont.

ord.

180 Vc. *mf* *f*

ord.

181 Vc. *ff*

over pressure  
sul pont.

ord.

182 Vc. *mf*

sul tasto

183 Vc. *p molto dolce*

ord.

sul pont.

184 Vc. *mf*

ord.

185 Vc. *f molto espress.*

186

Vc.

sul pont.

187

En. hn.

**P**

*pp* legato

B. Cl.

*pp* legato

Bn.

*pp* legato

**P**

Vn. I

ord. non vibrato

*pppp*

Vn. II

ord. non vibrato  
(senza sord.)

*pppp*

Va.

ord. non vibrato

*pppp*

Vc.

ord.

*ff* tutta forza

ord. non vibrato  
(senza sord.)

Cb.

*pppp*

188

En. hn.

B. Cl.

Bn.

Vn. I

Vn. II

Va.

Vc.

Cb.

*f* *ff*

*f* *ff*

*f* *ff*

*ff*

*ff*

*ff*

*ff*

molto sul pont. → over pressure



189

En. hn.

*mf* *ppp*

B. Cl.

*mf* *ppp*

Bn.

*mf* *ppp*

Vn. I

*mf* *p* *ppp* sul tasto

Vn. II

*mf* *p* *ppp* sul tasto

Va.

*mf* *p* *ppp* sul tasto

Vc.

ord. *mp* *p* sul tasto

Cb.

*p* sul tasto

191

Vc.

Cb.

*pp*

*ppp*

molto sul tasto

G. P.



Grave ♩ = 40

Wooden box (l.v. sempre)

193

Perc.

*p*

*p* sempre

G. P.

Q

Pno.

*pp* sempre una corda

*pp* simile

8<sup>va</sup> With Ped.

*ppp*



199

Perc.

G. P.

R

(l.v.) G. P.

Pno.

*ppp*

8<sup>va</sup>

*ppp*